



NOW THEN

ROBERT PROCH | BRADLEY GARRETT | GRAVENHURST
A MAGAZINE FOR SHEFFIELD | ISSUE 81 | FREE



NOW THEN

IS A **FREE**, **INDEPENDENT** MAGAZINE PUBLISHED IN **SHEFFIELD** AND **MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART**, **TRADE** AND **CITIZEN JOURNALISM**. **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK FROM A DIFFERENT FEATURED ARTIST**.

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EDITORIAL

Ah yes, the world completes another turn of that big old ball of fire in the sky and we're still here. We'd best get on with it then.

This month we've got superb artwork from Polish muralist and animator Robert Proch, interviews with urban explorer Bradley Garrett and Warp Records troubadour Gravenhurst, pieces on 'active citizen' Nigel Slack and the Cathedral Archer Project, and the return of the Radical Tourist to our pages.

We'll be down at the Devonshire Cat on Thursday 18 December for Now Then Christmas drinks, with music, food and Abbeydale ale galore. Come down and say hi.

Have a great festive season and don't forget that the best presents have character and uniqueness – something that Sheffield's independent traders offer in abundance.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

We want you to write for Now Then. Get involved.

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Our Pick of Independent Sheffield

Evolutionprint



SHOWROOM
WORKSTATION
SHEFFIELD



LOCALCHECK

CATHEDRAL ARCHER PROJECT

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At first I smiled as I noticed the old couple, rucksacks on backs. Walking sure is on the rise in Sheffield in these health-conscious times, I thought. Then I looked again, and something in their tired body language made me realise they were carrying far too much. They were homeless, wandering like refugees on our city streets. I may have been wrong, but homelessness is creeping up - marginalisation in an unfair system.

As the army retreats from the sands of Afghanistan, it can rely on Britain's military covenant. It is a promise that anyone who takes the King's shilling will later receive at least a few pennies to feed them, or at worst their widows and children. Tens of thousands leave the military annually, many with post-traumatic stress disorder (PTSD), unable to cope, and some end up sleeping rough.

There is no covenant to protect the population as a whole. Government seems to operate less on principles of equality or concern for the marginalised than on fear. Wars in particular revealed the shocking ill health of British city dwellers over the last century. This (and the occasional riot) moved the reluctant rich towards creating a welfare state on the reasoning that a hungry man is an angry man. It was all right until the 70s, after which it's been relentlessly burned back like a rainforest over an oilfield. Only the hacked-off stump of a benefit system remains and some are left to beg on our streets, an issue left to non-governmental organisations driven by simple compassion.

Sheffield charity the Cathedral Archer Project (CAP) was formed in dark days under the previous Conservative government. For a quarter of a century it has supported homeless and vulnerable people towards a fulfilling life. People like Connor, who left the army traumatised. His friend had been shot in the head. With the

project's help he has returned to education and accommodation and there's a new relationship in his life. CAP helped him to get to the point of coping. 'Homeless' isn't just sleeping rough. It can include sofa surfing, hostels, B&Bs or squats. Vulnerability means the bottom falling out of life. The causes are multiple and it could happen to me or you. As Sheffield-based journalist and blogger Economic Survivor puts it, over half the population is "two or three missed paychecks away from the street".

CAP helps with immediate needs through to longer term support, from food, showers, laundry and medical help through phone and internet access, classes, workshops, social activities and signposting to support services. Their carol service on Friday 12 December (12.30pm) at Sheffield Cathedral is an open invitation, as is the request for donations to continue their good work. Their website is below.

Anyone with personal experience of today's welfare state knows how draconian, cruel and inflexible it's become. Forget the press stereotypes. People are having it tough. The homeless are "the people you step over when you are coming out of the opera," joked Sir George Young, 6th Baronet, former minister and Leader of the House of Commons. Case closed. It's time for Britain to put ordinary human wellbeing before the great god of economic and military growth.

Alt Sheff

archerproject.org.uk | economicsurvivor.me.uk
alt-sheff.org

.....

CHRISTMAS LIGHTS ON YER BIKE

12 DECEMBER

Sheffield Friday Night Ride is a legendary open invitation bike ride around the city. Each month a different theme is chosen and planned by experienced and friendly cyclists. Dust the frost off your bicycle and join them for the sparkling December outing, entitled Christmas Lights IV. Full details on the website.

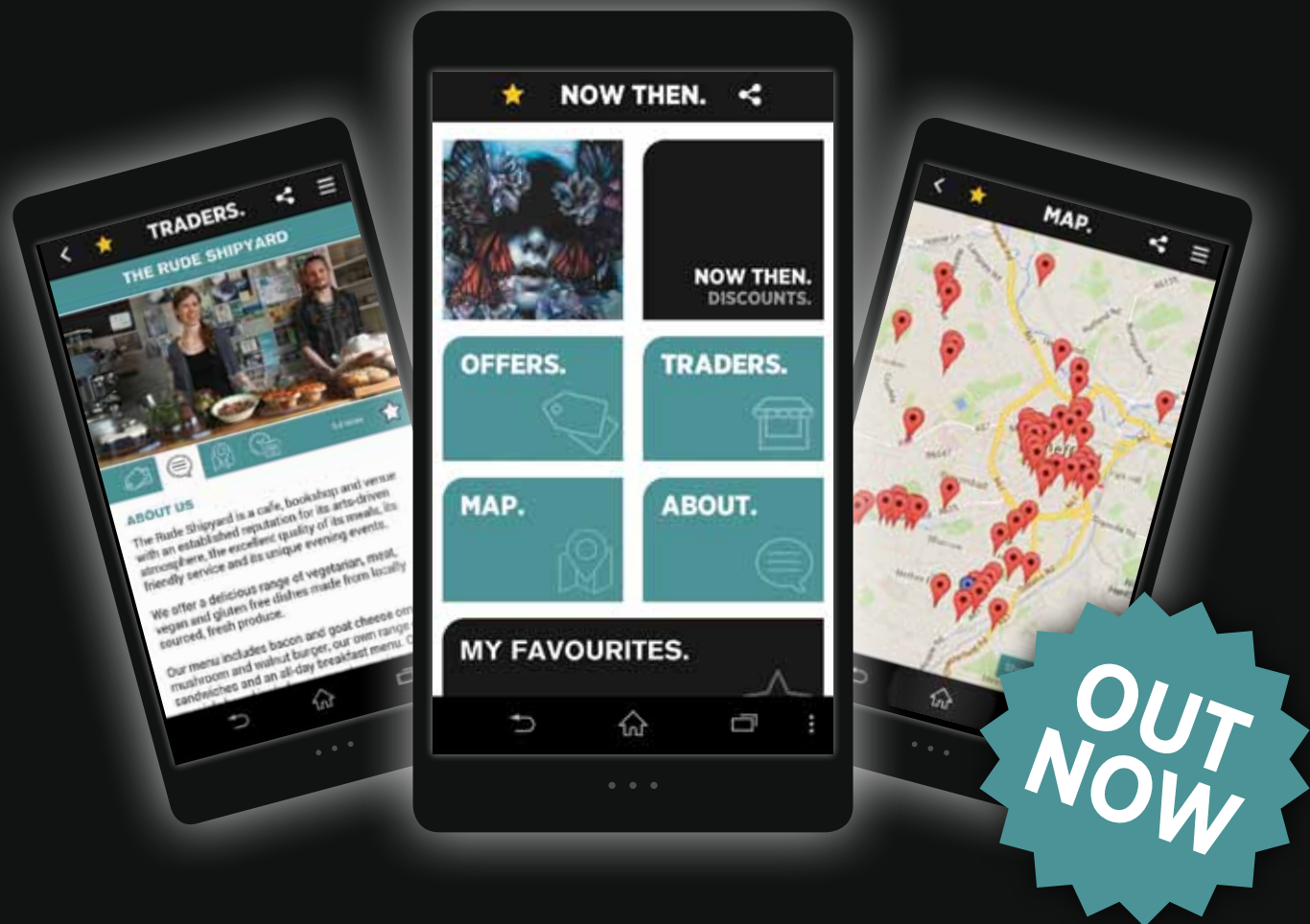
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HACK CIRCUS CHRISTMAS PARTY

14 DECEMBER | 6PM-MIDNIGHT | SHOWROOM CAFE

Hack Circus is a magazine designed in Sheffield about inventive thought and subversive technology. There's also a fortnightly podcast with various subjects and guests, and a theme tune by local Joseph Thorpe. This is the launch of the fifth quarterly magazine issue. Expect unique entertainment, inspiring artwork and excellent company.

hackcircus.com



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ANDROID



SHOWROOM CINEMA THE PLUG **RECORD COLLECTOR** SILVERSMITHS **MIRAGE** RARE AND RACY **RONEYS** HAGGLERS CORNER **BEECHES** THE MILESTONE **CUPOLA GALLERY** JAMESON'S TEA ROOM **FORUM** TWISTED BURGER CO **CORPORATION** WICK AT BOTH ENDS **KNUF** CAKELICIOUS **STARMORE BOSS** CURRY POT **LS PLUMBING** JH MANN **CUBANA** BANNERDALE OSTEOPATHS **EMMAUS** GROUNDED COFFEE **DEVONSHIRE CAT** VINTEDGE **BALANCE** ITALIAN EXPRESS **HOT YOGA** FANOUSH **TAMPER** + MANY MORE

CITIZEN SLACK

A ONE MAN TRANSPARENCY CAMPAIGN

.....

Nigel Slack asks questions. Lots of questions. Sometimes he even repeats himself, and if he doesn't get an answer, good luck to you. For the past two years, 'active citizen' Nigel Slack has been on a mission to find out how decisions are made at Sheffield City Council – who has the power, what they do with it, and how we, as citizens, can influence their decisions. He wants "to know how the decision makers are operating". What's more, he wants everyone else to know too. So he blogs, tweets and talks about it, everything he can do to "democratise decision making in the city".

Ask Nigel about anything that might cross a councillor's desk – from planning to devolution, social care to council contracts – and he'll give you a rundown of the major issues and the key players. Not surprising really, given that he's probably already tracked them down, questions in hand. But then he is a very active citizen. When I spoke to him, he'd already had discussions with two cabinet members that week, sat in on a cabinet meeting, and was heading off to the Sheffield Executive Board. Oh, and then blog and tweet everything he'd learnt.

How does a middle-aged ex-contract manager from Sheffield develop such an interest? "When Maggie Thatcher privatised the buses, the idea was that they took the risks and they reaped the rewards. But one day I noticed the Council were congratulating First for getting government money to invest in some new buses and I thought, hang on a minute." Since that first question Slack says he's never really stopped, becoming "more or less a permanent feature at Council offices".

Initial victories included shedding light on the Council's contracts – multi-year, multi-million pound agreements between the city and local and international companies to do everything from mend the roads to look after our elderly. Thanks to him, details of the arrangements which account for approximately 70% of total council spend can now be found on the Council's website. If you want to know exactly who does what, how much they get and who to talk to about it, this is the place to start.

Slack's questions have also prompted a review of the Council's use of zero-hour contracts, revealed that some major Council contracts were with companies that avoided UK tax and had poor human rights records abroad, and, most recently, discovered that the Council, through the City Region, are secretly negotiating a devolution deal with central government.

But more than any particular outcome, Slack says a major victory has been to change the culture around questions from members of the public. He believes there's been a move from an initial perception that public questions were an annoyance to

a recognition that such interjections can be valuable. Now very much on the inside, Slack continues to use his independent and persistent style in conversations with councillors and officials, offering an alternative point of view. "They now recognise that what I'm trying to do is a positive thing: to improve transparency, to improve services and to improve public engagement."

Nigel's current push is for webcasting of Council meetings. He wants live streaming of the decisions that affect us all. Pointing to the thousands of viewers in Bristol, he says such a move would be "a major means of democratising decision making in the city". So it's not all questions, then. Some smart ideas too.

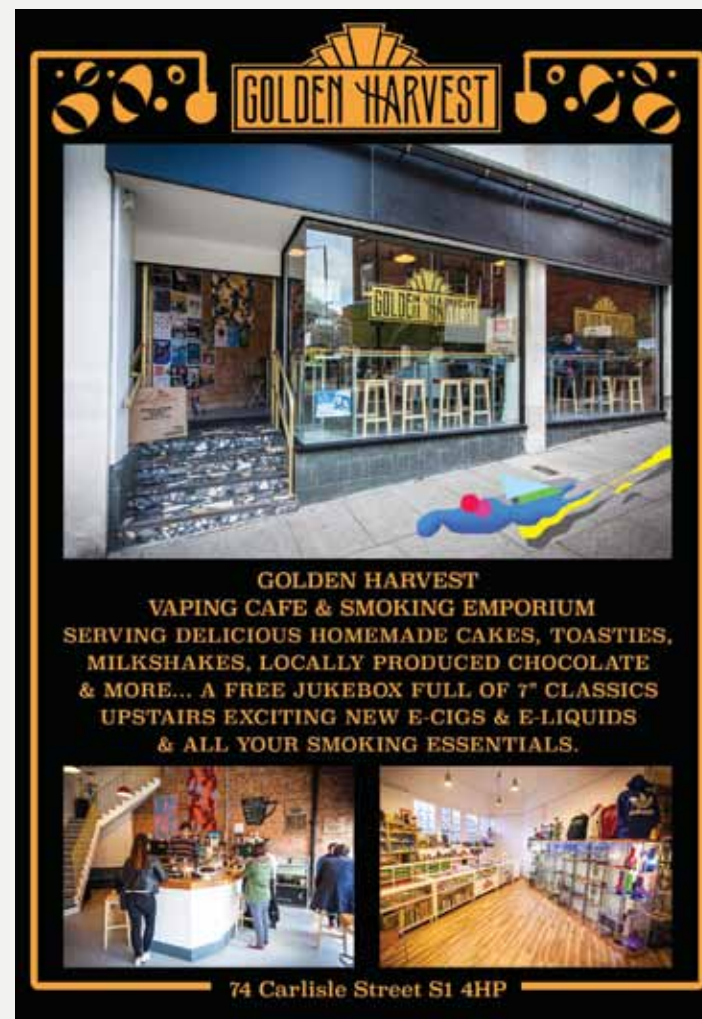
Like everything, Nigel's active citizen work costs money. He recently went pro, launching a crowdfunding campaign to raise the cash. The money ensures his independence – he'd publish his accounts online – but also compensates his time. "I have sat through a full council meeting, all six hours of it. And, let me tell you, it is grim going." It's not sexy work, but it is important. Nigel says he asks the questions that ordinary people can't and that councillors won't. To read Nigel's blog posts on, for example, the forthcoming devolution of powers to Sheffield is to learn more in ten minutes than a whole week of council press releases. The specifics he is able to communicate are far greater than our broadcast or print media are prepared to go into. He knows his stuff and he knows his city.

If every reader of Now Then gave £2, Nigel could do a whole lot more good work. If everyone could be as active as Citizen Slack, Sheffield would be an even better place to live.

Laurence Peacock



Nigel's crowdfunding campaign - bit.ly/1u9jpxj
Nigel's blog - thepublicinterestsheffield.blogspot.co.uk
List of current Council contracts - bit.ly/1xyKFGM




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RADICAL TOURIST

PART 2: THE OUTER REACHES OF POP

.....

I take my four-year-old daughter to meet Steve in the Hillsborough Hotel and she takes to my shoulders for the long ascent of Upperthorpe. My neck muscles feel ready to implode as we struggle past Toy Box Nursery and she says cheerily, "Look! My nursery!" Steve stops in his tracks. "It's the Hula Kula!" he cries. "The Hula Whata?" I say. "The Hula Kula. It's where Cabaret Voltaire and Clock DVA used to live. I was only reading about this place the other day. I wonder what it looked like back then."

The clean windows displaying paper mobiles and a grinning Tigger don't give away much history. It's a big old place, all rough sandstone and arched windows, heavy-set but welcoming, as a pre-school nursery should be. If it were a person it would be a kindly great aunt in a prim outfit and horn-rimmed glasses. Could it really have nurtured Sheffield's experimental post-punk enlightenment? Does the sound of spliced tape loops still percolate out of the walls and infuse into impressionable toddlers? Does it glow like kryptonite when Peace in the Park sets up camp nearby? Can I explain this to my daughter one day? I'm already picturing her baffled disinterest.

We collapse into The Closed Shop for a restorative pint, and Steve is on a high. "This is how I see it," he says. "I was 15 in '79 and I went straight from Pink Floyd to Cabaret Voltaire. The punks were busy trying to tear down the cobwebs of the early 70s stuff, but I reckon they just frightened middle England and probably helped open the door to Thatcher. Music's not supposed to be conservative, ever, but if it's just angry and obvious it drives people away. That Sheffield scene when I was leaving school was subversive, but it was clever and inventive too. It was Syd Barrett without the middle-class education. It really drew me in. I felt that being arty and different was much better than shouting."

"But why did it happen in Sheffield more than elsewhere?" I ask him. "After she's gone to bed," Steve says conspiratorially, "I'll show you."

Two hours later we're in town, standing between some skateboarders and a huddle of drunks outside the former National Union of Mineworkers building at Barker's Pool. It's unfathomably ugly. "Where else would you get a big trade union HQ being built *after* the Tories got in?" Steve is still in full flow. "Back then, this was the heart of the Left Wing, and the best of the music happened before the Miner's Strike. To get really good at music you have to explore the outer reaches of your creativity and your ability, and you report back to anyone who's listening on what you've found there."

"Most bands are isolated. They explore the world alone. But in Sheffield, after punk, they went to the outer reaches collectively. Lots of bands knew each other and made the journey together - Cabs, Human League, ABC, Pulp in their early days - and they came home with something totally different from what people had heard before. I think it was because they found themselves on the political front line in Sheffield, but they were also musicians wanting to do something more sophisticated than three-chord pop. Somehow they thought they could fight the whole system by playing instruments in ways they hadn't been played before."

Steve stares into space for a good minute. "That house where your kid went to nursery - nice leafy suburb and that - that's where it happened. The music that made me fall for your city came from inside that house." Kindly great aunts have some surprising stories to tell.

Andrew Wood



Photo by Chard Remains Photographical

@andrewthewood



BRADLEY GARRETT

URBEX AND CHIPPING YOUR CONSOLE

.....

If you're the kind of person who actually relishes having to use the outside loo round your gran's, visiting the cellar to sort out the fusebox or hanging off the Shanghai Tower, you could be a potential urbexer. Or you might be a bad sort we'd like to lock away. No-one's really decided yet, and that's probably one of the most exciting things about this emergent cross between art form, sport and being a ghost.

Urban exploration is exploring abandoned, forbidden or extraordinary spaces for fun, and offers the kind of slightly illicit feels you might experience the first time you grinded a rail, sprayed a tag on a wall or chipped a games console. Like them, urbex is tinged with naughtiness, despite its 'take nothing but photographs, leave nothing but footprints' tenet. But it's also a

fair bit more mysterious than some of the pursuits it's compared to. This is a sport based on the aesthetic of ruin porn video game epic **The Last of Us** and the emotions of Tarkovsky's **Stalker** - an idea of abandoned buildings as environmental prompts to access the more watery bits of your head. And when I met ethnographic urbexer and author of **Explore Everything: Place Hacking The City**, Bradley Garrett following his talk at Off The Shelf Festival of Words, we waded through this, ectoplasmic ghosts, reappropriating space and more. Can we borrow your galoshes?

There's a quote you use in your book from Antoine de Saint-Exupéry, "But what a strange geography lesson I was given!" Travel writer Robert McFarlane references J.G. Ballard and

Tarkovsky's film Stalker in his piece on you...

[hushed] Stalker's amazing.

...and I was intrigued by these fictional references to a real world phenomenon. How much is urbex influenced by fiction?

The thing with fiction is there's a never-ending grasping as you're trying to reach towards fulfilling the idea of the myth. I think when you're going into the sewers you can treat it just as a physical space, and think you're going to appreciate the architecture and the engineering that's gone into that space. But equally we're chasing [London sewer network engineer, Joseph] Bazalgette's ghost. We expect to encounter the man because it's his blood running through the sewers. He poured his whole life into this space and now everyone's forgotten him. He's become this ghost floating around.

The 'take nothing but photographs, leave nothing but footprints' tenet seems to describe your activity as a kind of haunting, but relocated to the kind of environments you wouldn't normally associate with ghosts.

When you go into a place you know no-one has been in for a long time, find a door with a padlock on it and behind that a storeroom that's been abandoned since 1946, it very much feels as if something is escaping from that. But what you're encountering is your expectation of what you're going to find in that place. So you're confronting yourself in a way you don't really have an opportunity to do in everyday life.

One thing photography does is it gives you a reason to hang out. When there's a group of three or four of you, the same

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“WE HAVE TO BE THE ONES WHO ARE FLEXIBLE, WHO WILL KEEP PUSHING THOSE WALLS FOR GLITCHES”

.....

thing that compels you to keep moving in everyday life starts to compel you to keep moving in that space too. The camera's useful because it allows you to hang out in the room for a couple of minutes, to just stand in the room. It gives you an excuse to be present.

You spoke about how urbex roots you in reality earlier. But one of the things that got me into urbex was the opportunity to go around abandoned, overgrown places which feel as if they could exist in Stalker or a J. G. Ballard novel. So it's almost the opposite. It's interesting how something like urban exploration can both provide an anchor to reality while also setting you adrift...

What's great also though is that because there are no guides and no interpreters, you don't actually know what you're encountering. So it's this process of self discovery, but also it's a process of untangling a jumble of materiality and history that is utterly confusing. Every once in a while you do have this amazing moment where you literally open a cabinet and there's a key. And you realise this key goes to something in the building you're stood in. Then you're like, 'Forget the camera. For the next eight hours we're gonna figure out what this key does.' And the moment when it opens something, even if it goes to nothing - it feels like an amazing discovery.

In the same way skateparks normalise skating, will we wind up with urbex parks around our cities?

The danger we encounter - and I was a skateboarder for seven years and owned a skateboard shop in California - is that the authorities only have to look the other way till the skate

park is built. Once it's there they have justification for shutting down anything outside its confines. The danger is we start to take these experiences we're all seeking - whether its graffiti or skateboarding or parkour, urban exploration or whatever - and say that these things can happen inside this box. The point isn't to learn tricks. The point is to reappropriate space in your image, to turn space into something that for you is personal. It's about creating a sense of space. And what we're encountering now in cities all over the world is a complete inability to make a sense of place.

As Jean-Paul Sartre once wrote, "Freedom is what you do with what's been done to you." Essentially, what's going to happen if enough of us ignore the 'No Trespassing' signs is they will have no force anymore.

But isn't there a problem with this in that it's normalising your behaviour? Because part of the appeal is its strangeness. When you crouch down, terrified someone's coming, your senses are all working furiously because there's defence mechanisms going on.

Well, all that happens is that the line gets moved. What happens in France is the police don't care that you're going in a manhole so people build an underground cinema. They take a jackhammer to a wall and pull electricity from the metro system.

The danger though is the danger of co-option. Skateboarding has become big business. It's been turned into just another arm of corporate capitalism.

I imagine you live in eternal fear of seeing urbex appear in

an ad for chewing gum.

It's already happening. There's been a Converse shoe ad come out where they're going in a manhole in Paris. Palladium boots have done quite a few things. Red Bull have done a few things. It's happening right now, and my book's not helping. The real challenge for artists today is never suppression of art - it's the extreme flexibility of global capitalism, which will absorb any attempt to strike out in a creative direction. That's the real danger we're experiencing.

But blaming the system is stupid and pointless. What we have to do is, if it gets co-opted, we switch it up. We have to be the ones who are flexible, who will keep pushing those walls for glitches. They can keep patching all they want. They can make a new game to distract you. You have to carry on, regardless of the circumstances.

Rob Barker
@tiemachine

bradleygarrett.com | An extended audio version of this interview is available at bit.ly/1FnSv7V



CITIZEN'S INCOME

A VISION OF A BETTER FUTURE

.....

January 1, 2025 was a pivotal date in our nation's history. This coming new year marks the 20 year anniversary of the introduction of citizen's income, so we're taking this opportunity to look back on its history and reflect on the impact this unconditional basic income has had on our society.

Back in the 2020s, the nation was reeling from almost half a century of failed market fundamentalism. Inequality had reached grotesque proportions, the rights of ordinary citizens had been steadily eroded and absolute poverty had become widespread once again as the economy became ever more controlled by, and run for, the richest few. Mass unemployment, overwork, over-consumption, low wellbeing and the lack of time to live sustainably, care for each other and enjoy life plagued our society. Individualism and greed established themselves as human virtues. Successive governments failed to reverse a dependency on debt and another global banking crisis in 2018 led many to realise the system was fundamentally broken. The people demanded an alternative.

The campaign for basic income was initially led by the progressive left as a radical means to combat poverty, rebalance worker's rights and redistribute income. But as the campaign gathered momentum, those on the right began to recognise that basic income offered a fairer welfare system, reduced government bureaucracy and increased liberty for all citizens. The campaign finally succeeded and in 2025 a citizen's income, sufficient to cover an individual's basic needs, began to be paid to each person as a right of citizenship, irrespective of whether they were working or actively seeking work.

There were many who said it would not work. They said we couldn't afford it, that people would become idle, that our economy would crumble. But 20 years of basic income has transformed the prosperity of our nation, the nature of work and the very fabric of our society.

Citizen's income was eminently affordable. The majority was financed through the replacement of most existing social security benefits, tax-free allowances and state pensions, the remainder through a clamp down on tax avoidance and a reduction in state subsidies paid to corporations. And although it was intended to reduce the dependence on economic growth, this stimulus in fact led to a rise in economic growth.

But this growth wasn't fuelled by consumer credit and material purchases. Instead, the empowerment people felt under the security of basic income saw a steady transition towards spending on more meaningful activities, like learning, leisure, sports, culture and tourism. Without the necessity to earn purely

to live, people became more enfranchised to rebalance their lives towards more worthwhile pursuits which enhanced their own and their family's wellbeing.

Other than new parents and young people, who stayed on longer in education, people actually worked more. No longer forced by the threat of poverty to take any job they could, people became more likely to seek meaningful employment that aligned with their interests. Many made the transition to a shorter working week – not to become more idle but, with less pressure to earn a higher salary, they began to focus on what most human labour should consist of – caring for, educating, protecting, feeding and entertaining each other.

Then there was the entrepreneurial revolution. Millions of people who had always dreamt of running their own business suddenly had the financial security to take the plunge. What followed was an explosion in the number of small businesses and a transition to a more localised economy. Despite being considered a large state intervention, citizen's income actually made the free market function far more effectively. The power of multinational corporations reduced over time as people switched focus towards the re-energised small business sector, both online and in their own local communities. A more vibrant, local and genuinely competitive economy emerged, and unemployment, although now redefined to a much broader concept of work, plummeted despite rapid technological development.

Of course, poverty still exists, but not nearly on the same level. The citizen's income has helped rebalance our unequal society, empower millions and make a transition away from mass consumerism and growth dependence, towards a stronger and more sustainable economy in which people have learned once again to play a more active role in their communities.

Jon Maiden

This article is an idealistic vision, but it is a vision of a realistic and possible future if we embrace basic income. Find out more about the potential benefits at basicincome.org.

FOOD

BAKING

.....

It is now officially the countdown to Christmas, with the opening of advent calendars, buying of presents and preparation of festive foods. To celebrate all that is baking, we spoke to local bakers, Martha at Forge Bakehouse (Abbeydale Road) and Andy at The Depot Bakery (Arundel Street), to find out more about why they are passionate about what they do, as well as getting some tips and inspiring recipes you can use as gifts.

What inspired you to become a baker and where did you learn how to bake?

[Martha, Forge Bakehouse] Food has always featured heavily in my life and my everyday musings. I'd always dreamt of running my own business, but baking had definitely not been my first thought. When speaking to a friend about starting a food business, he said that Sheffield was

and online. I'm so psyched that we are running bread classes from January 2015, which would make a damn fine present.

[Andy] We're planning to do some festive galettes, breads and sausage rolls. We will be at the next Peddler night market on 12-13 December and details on where you will be able to get your hands on our goodies will follow soon, so watch this space...

What's your top Christmas baking tip?

[Martha] Remember that Christmas is about seeing friends and family, lazing around in your pyjamas and going for strolls around the woods. Don't make things super complicated for yourself and spend all your time in the kitchen. I'd recommend making a few festive things that last a little while - biscuits, stollen, brownies - so you have treats that you can pull out when people turn up or that

“WE’VE BEEN GETTING EXCITED ABOUT SOME OF OUR CHRISTMAS PRODUCTS SINCE THE SUMMER”

in need of decent bread. I went home to Google it and a course came up in Welbeck at the School of Artisan Food. I started the course and my love of bread grew rapidly.

[Andy, The Depot] I have always been surrounded by caterers, with my gran being a fantastic cake decorator and my cousin having her own cake business, Kuchen, so I have had a keen interest as an amateur from childhood. My career was more hospitality and retail management focused, but eventually I decided to go for it and re-trained as a pastry chef at Sheffield College.

What can we expect to find on your shelves for Christmas?

[Martha] We've been getting excited about some of our Christmas products since the summer. Our favourites include marzipan stollen and lebkuchen biscuits. We will have a range of mince pies, biscuits, biscotti, crackers, stollen, spiced buns and loaves at the bakery this Christmas. Pre-order forms are available from the bakery

you can give as gifts.

[Andy] If you're making your own pastry/dough products - and I hope you are - double the recipe and keep a block in the freezer. Even better, make it into tart cases, line with parchment, fill with rice and blind bake them, then freeze them down. That way, you're set for a homemade feast with a lot less time and effort when distant relatives randomly appear over the festive period.

What food or kitchen gift would you want for Christmas?

[Martha] One word. Cheese.

[Andy] As a chocolatier too I always appreciate good chocolates as a gift. Any excuse for 'market research'. It's great to see what exciting products people are making.

Ros Arskey
@nibbly_pig

forgebakehouse.co.uk | twitter.com/thedepotbakery



AMARETTI MORBIDI

Recipe by Forge Bakehouse

Makes 40

-
330g finely ground almonds
200g caster sugar
2 large eggs, yolks and whites separated
Icing sugar, for rolling

Whisk the egg yolks in a bowl. Gradually add the sugar whilst whisking until both are fully combined. Add the ground almonds and whisk until just combined. In a separate bowl whisk the egg whites until they start to form soft peaks, but take care not to over-whisk. Fold around a third of the egg whites into the almond mixture using a spatula, then fold in the remaining whites until just combined. Again, do not over-mix.

Leave the dough to chill in the fridge for at least an hour, although overnight is best. Pre-heat your oven to 160°C. Take your bowl from the fridge and roll the dough into 15g balls, then roll in icing sugar. Line your baking tray with greaseproof paper, pop on the biscuits and bake for 25-30 minutes until very lightly golden.

ROSEMARY BREADSTICKS

Recipe by Ros Arksey

Makes 10

-
250g white bread flour
1 tbsp olive oil
1 tsp salt
½ tsp fast action dried yeast
1 tsp coarse sea salt
1 tsp chilli flakes
1 tbsp fresh rosemary, finely chopped

Sift the flour into a bowl, add the yeast and 150ml of warm water and stir well. Add the salt and olive oil and mix until it forms a dough. Knead for about five minutes until smooth, return to the bowl and cover with a tea towel. Leave to rise for an hour.

Knead for a couple of minutes. Heat your oven to 200°C and line two baking trays with greaseproof paper. Split the dough into ten pieces and roll each into a thin stick. Leave for half an hour to rise on the tray.

Mix the chilli, rosemary and sea salt together. Gently brush the breadsticks with olive oil and scatter over the seasoning. Cook for 15 minutes until golden brown. Cool on a wire rack.

Photo by Ros Arksey

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WORDLIFE

HOSTED BY JOE KRISS

.....

It's been a packed few months for literature events in Sheffield. Last month we had Hollie McNish, Kate Tempest, John Agard and Buddy Wakefield performing in front of thousands of people, alongside other events in Barnsley and Wakefield. We're taking a break for December and January, but watch out for our return in February.

In the meantime, here are some poems and prose pieces for you to enjoy. All you local writers out there, see below for details of the Northern Writers Award. There are prizes for published and unpublished writers alike, so well worth checking out.

JOE
wordlife@nowthenmagazine.com | @wordlifeuk

.....

NORTHERN WRITERS AWARDS northernwritersawards.com

There are awards of between £500 and £5,000 that support writers to complete books and collections of work. These awards are open to applications from emerging and established writers. Some are listed below. Visit the website for a full list.

New Fiction Bursaries

In conjunction with The Literary Consultancy, new novelists are offered an in-depth editorial report on their novel or work in progress worth up to £300 each.

New North Poets Programme

Bursaries of up to £1,800 will be awarded to up to six poets to enable them to participate in the New North Poets programme, delivered in conjunction with The Poetry School and led by a leading poet.

Andrea Badenoch Award

This £2,000 award is supported by the friends and family of the late writer and was established in her name. It's for first-time female writers over the age of 42, the age at which Andrea published her first novel.

Cuckoo Young Poets Award

This award, worth £300, is for a young writer aged 14-18 who is writing poetry, prose or creative non-fiction.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

Then

the colour on my pregnancy test
was the most beautiful shade of pink I ever saw
and, at the time, there was so much more
to the word
positive

Margaret Timlett

Dusty Road

December morning traffic jam,
shop fronts giddy with news of reductions,
head picking over the remains of three days' drink.

The passenger seats are occupied by carrier bags,
and car lights flicker from snow white
to Father Christmas red.

Then a break in the stream of shoppers.
The package in the next car is long and wooden,
and the vehicle that follows is full
of the knotted faces of the mourners.

A third car completes the dark visitation,
and Christmas seems for a moment as unwelcome
as it must have done for Herod.

Joe Caldwell

The One Where

"That's it, the final straw, I'm leaving" cried Ross as he slammed his too-full wine glass down onto the table, expensive white wine sloshing over his pizza, salad and sides. No sooner than the base of his glass had touched the table he began to wonder; what was the final straw? What was just said? Why am I leaving? But he did not voice these thoughts, instead pushing his chair back, it screeching across the marble flooring. "You can make your own way home!" once again a cry, too loud for their restaurant surroundings. He turned on his heels and left.

"You forgot your bag!" came another raised voice from behind him as he departed the restaurant, wobbly and several steps at a time. Thud. Something collided with him, just where his neck ceased to be his neck and started to be his back. Something heavy. Several more steps flew past and he met the cobbled street below with his forearms and his elbows and his face. "Fuck!" He scrambled to his feet, tripped and then scrambled to his feet once more. "You absolute bitch!"

Rachel had thrown his over-full, over-priced, over-the-shoulder bag that she had bought him for his birthday out of the restaurant after him. The bag was heavy, filled mainly with books about dinosaurs that had been purchased throughout the day, some with his debit card and some purchased with hers, in between the purchasing of beer and wine and then lunch (this time just her debit card) and then more beer and wine.

"Why did you do that!?" Ross shouted, his voice echoing around the Victorian arches and the narrow, cobbled streets. "Well, why do you have to humiliate me in public like this!? Always drunk and yelling for no reason," Rachel responded. "Humiliation!?" Ross yelled, his voice louder now, beginning to break, a break that was emphasised by the echo "I'll show you humiliation!"

Ross clenched his fists, squinting his eyes. His cheeks began to flush and redden and then a sharp rasping sound bounced across the cobbles, through the Victorian arches and down the street. Ross had shat himself directly in front and in full view of the raised, glass fronted restaurant which sold expensive wine and expensive pizza and expensive sides. The tables lining the windows were full; all reservations had been met.

Stephen James

Middlesbrough

A gadgie slept slumped out the library, bloody automatic doorclamps kept a gonging on his conkbox. Like a scare-crow stuffed with spam chunks, oozy belching out his chin schism, face flaps all a dangling, pulseless mulchy pulp pomace. I gipped a bit in me sleeve, long night, and dialled an ambulance.

Pigeons shifty scuffle foraged crumbs in bus stop yup stubble. A cabbie done the finger at a Volvo, which was parked. Mucky skip fox snickered biscuits into polystyrene chugmug. Parademics clambered on the corpse, took off their gebs, said "morning Gary".

Longtom Richardson

Nereid

Today you taught me about circles
iridescent silver in sunsettingsaffron
take the lining wrap it round our bodies
did you know that our truths mask with sadness
that the punctured light behind those twig weaved trees
is fading out like the tide
we are deepening as shadows into one another
held together held apart by circles
vying against the high ebb unbranching streamlets
the sandshore dusks its cloche pressing against the chalkcliffs
what we feel swells baby chicks in eggs nesting on the cliff face
in the intricate patterns of your necklaceshell heart
glinting coils of bone against bone flooded
tear water blood water washed up Nereid
hair circles water ripple ring circles
goose barnacle blue windows
sprawled dots filled with sea empty fingers.

Vera Fibisan

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COOL BEANS

A GUIDE TO THE GYM



Wobbly bits. They make me sick. I just threw up in my mouth thinking about them. In fact I'm so disgusted by wobbly bits that I recently threw all the jelly out of the window at my four-year-old niece's birthday party. I don't think my message got heard over all the crying. Suit themselves. They've destined themselves to a life of obesity, loneliness and failure. Unlike my dedicated column readers, because after reading the following guide to using the gym those dratted wobbly bits will be a thing of the past.

1. First up, for matters of morale, choose yourself a buddy to work out alongside. You want to feel better about yourself, therefore the more unfit your gym buddy is the better. If your companion appears to be making faster tracks than you, sabotage his self-esteem with subtle digs about his weight or pour melted lard into his mouth while he sleeps to knock him down a peg or two.
2. When working out, you want to sweat as much as possible, and it's for this reason that multiple layers of alpine ski clothes are highly recommended. The more the merrier. Additionally, be sure to collect your sweat as a mark of progress. Top tip - the natural pheromones in sweat also make your collected vials a perfect substitute for designer aftershave.
3. Cycling and rowing machines are an ideal way to burn off calories. Simply lie on your back and hold the machine above you, lifting it up and down.
4. For best results on the treadmill, it's imperative you make sure that your body is as aerodynamic as possible. I'd therefore suggest little to no clothing, as well as covering yourself in butter and/or vegetable oil. Watch out for hop-ons trying to

make use of your slipstream.

5. The right diet is as important as exercise, so for every hour you spend exercising, make sure you match that time consuming your favourite fatty food stuffs.
6. Lunging is arguably the most important activity anyone undertakes at the gym. Get your lunge right and you could be looking at your dream body, your dream job and your dream partner, but be sure to only lunge in designated areas.
7. Smoking is generally frowned upon at the gym, but then again it does make you look seriously cool, so feel free to not play by the rules on this one. Not playing by the rules also makes you look cool. So does putting out your cigarette on your arm.
8. The changing room can be an uneasy place to be post-workout. If you don't want to lock eyes with men over the age of 65 bending over by the hand drier in an attempt to blast their damp nether regions with hot air, then I suggest you get in and out as quickly as possible.
9. The best thing about free weights is the fact that they're free. Make sure you take a few home after each gym visit. That's what your membership fee goes on after all.
10. Finally, if you're too strapped for cash to afford a gym with a pool, simply mimic swimming on the floor of the gym foyer. It's practically the same and will make you stand out from the crowd. If you can't afford a gym of any kind, cling film wrapped around the body on a day-to-day basis can have remarkable, lasting results on your waistline and the arrangement of your internal organs.

Advice Arnold

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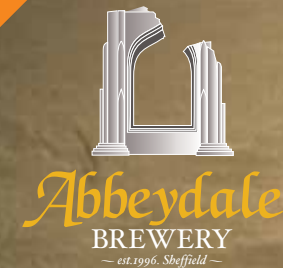
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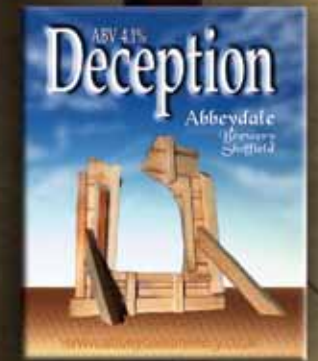
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ROBERT PROCH

LAND WITHOUT FOOTPRINTS

.....

We've been passing Robert Proch's work back and forth between the Now Then team for over a year now, trying to find a slot for him in the mag. With the opening of his new solo exhibition, *Land Without Footprints*, at Lazarides Rathbone in London, it seemed like the perfect time.

What continues to fascinate us about Robert's work is the sense of constant movement captured in a single frame. His newest work is somehow more complex, with figures swallowed up in a matrix of colours and shapes. We caught up with him via email from his native Poland.

How did you get started as an artist?

It's hard to find a precise beginning actually. Since I can remember art was a natural pleasure - doodling on paper, books, pictures or my grandparents' wallpaper. Nothing has changed really. I hope it will continue.

How do you plan your murals? In a way they look quite

have happened.

Are you still doing animations? You can really see the influence that animation has had on your murals and canvases.

I got my animation experience from the University of Fine Arts in Poznań. I have to admit, it's one of the major influences I feel in my painting. I was working in this medium around 2005-2012. I was seriously dedicated to it, pushing painting away a bit. I considered being a filmmaker focused on short animation, but over the years it became too heavy to continue. You're in front of a computer for hours and hours, day by day. It had to crack at some point. Jumping back to painting with both feet was like a breath of fresh air, but my paintings would look totally different if not for this experience.

What are your favourite outdoor places to paint?

If the weather is great and people around are kind, everywhere is great to spend time, but I miss painting in abandoned areas as I used to do years ago.

"I'M STILL CURIOUS ABOUT WHAT MIGHT BE FOUND"

digital, even though they are painted.

Nowadays it has become a less precise process. There's a general idea, sketched on a piece of paper with a rough colour plan (these usually have to be organised earlier). The main figures and movements show up on a wall directly from this small sketch. The rest is developed in process. You get better results with each new wall when you start to consider accident and intuition as tools.

What techniques are important to your paintings?

I work only with acrylics and some touches of spray paint on walls. With my studio work I work only with acrylics. So far I haven't lost interest in these materials and techniques. I'm still curious about what might be found.

How do you spend your days?

Regular days are based around the studio and my family and friends. I like routine and rhythm when it comes to studio time. When working on a painting I need some kind of peace. Of course, from time to time this needs to be crushed. This happens when I start work on a wall or go on another kind of trip. Getting some kind of experience - go, see, meet - then back to the routine again.

How has your approach to art changed over the years?

It became my regular job at some point. No better thing could

Tell us about your new solo exhibition, *Land Without Footprints*, at Lazarides Rathbone in London.

I started on this set around June/July. We spent almost half a year settling the final date. The show theme is focused around digitalised environments and relationships between people. I've moved one more step into abstract feeling with these paintings. The whole set contains 15 acrylic canvases. This exhibition was originally supposed to be at The Outsiders in London. They decided to close the label in the middle of preparation, but at the same moment they offered me their first-floor experimental space at Rathbone. It turned out to be a great move. The show looked way better in this space. Attendance was way above my expectations. Crazy evening. I'm happy.

Good advice you wish you'd been told earlier?

Don't care so much about what other people think or say about you.

Sam Walby

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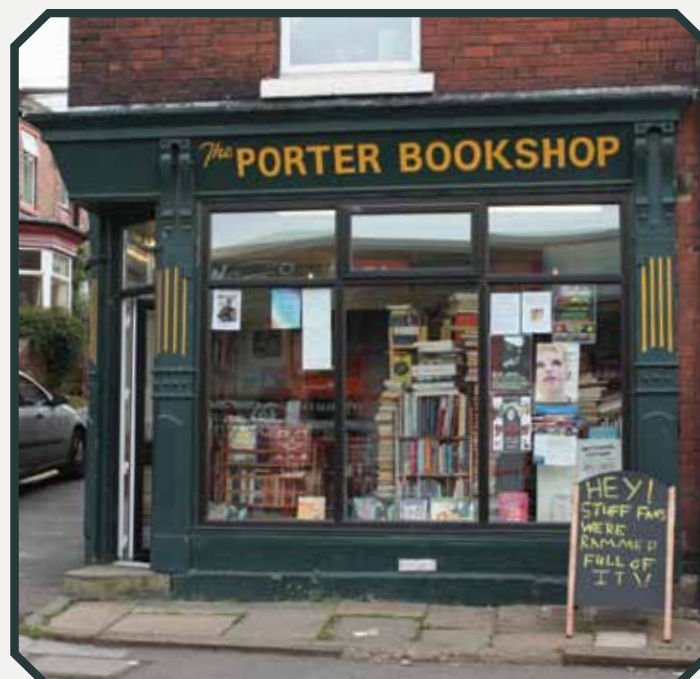
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SOUND

BOUQUET OF STEEL

.....

Stumbling across a good record shop, an old friendly furniture warehouse or a magical book cave is exciting because of what you might discover. The Indiana Jones/Del Boy giddiness kicks in as you reach behind a pile of dusty lampshades and find a small jade elephant, a collection of frenzied drawings in an old atlas, or a 7-inch of that forgotten club banger.

Tucked away next to the upstairs café in Strip the Willow, a furniture-making shop and social enterprise on Abbeydale Road, Bouquet of Steel is immediately intriguing. A round portal decked out in shiny silver spaceship wallpaper glints at you from across the room. CDs, records, books and t-shirts are visible through the shiny airlock and demand your attention.

Browsing through this collection of musical gold, one thing should strike you pretty quickly. Everything is from Sheffield. Sheffield bands, Sheffield labels, Sheffield authors, Sheffield DJs, Sheffield artists.

Running the shop with help from his partner Zowie, the owner

thing he did was ring Marcus Featherby, owner of Aardvark Records and Pax Records and his former boss, to ask if he could use the name Bouquet of Steel for the shop.

“When I got in touch with Marcus to use the name Bouquet of Steel, he loved the idea. He let me have the name and gave me all this stuff, basically the whole back catalogue of Pax and Aardvark Records. He was so overjoyed that his legacy and the spirit of his labels were carrying on that he has given me copyright to all the old unreleased masters.”

This haul of old masters, most of which have never been released, are the real treasures in this shiny record chest. Never-before-heard recordings of bands such as Artery and Stunt Kites are being carefully catalogued and researched and Jamie is starting to talk with the bands about releasing them next year under the Bouquet of Steel name.

One non-descript white box with an old tape reel inside simply says in pencil on the front, ‘Pulp – Recorded February 1982 at

.....

“ONE THING SHOULD STRIKE YOU PRETTY QUICKLY. EVERYTHING IS FROM SHEFFIELD”

.....

is a man who has been wedged deep inside Sheffield’s mish-mash music scene for over 30 years. Known as Jamie Headcharge - after the internationally renowned underground night he ran at the Arches - he has been in punk bands, worked at record labels, organised nights and helped put on festivals, keeping Sheffield’s raging musical furnace firing. As well as Headcharge, he helped start other important Sheffield gems such as Dubcentral, Peace in the Park and the Music in the Sun Festival.

“I’ve always wanted to do something like this,” explained Jamie when I came to visit his little Sheffield spaceship. “**Bouquet of Steel** was an inspiration for me when it came out on Aardvark Records. It inspired me to put out a Made in Sheffield compilation in ’94 and now here we are in 2014 with the shop. There’s a direct link back to that [Bouquet of Steel release].”

Bouquet of Steel was a special compilation put out by Aardvark Records in 1980 of a selection of the new Sheffield electro bands that had forged a futuristic sound for the city. Jamie hopes to re-release it on a label of the same name next year. When he had the chance to start his own shop dedicated to Sheffield, the first

Marples’. This is the first ever live recording of Pulp. When Jamie got in touch with Jarvis Cocker and explained about this recording, Jarvis was amazed. He had no idea it existed and is journeying up from Paris just to listen to it.

“He’s eager to listen and keen on it being re-released,” explained Jamie. “He was 18 at the time it was recorded. Tapes that old can get warped but I’ve heard it, it’s pretty good! Well releasable.”

The excitement this discovery has generated is slowly giving Jamie’s shop a big name in record collector and industry circles and it turns out the shop may have more than one claim to fame. Jamie was contacted by Graham Jones, author of a book about British record shops called **Last Shop Standing**, and told that as far as he knows Bouquet of Steel is the first record shop in the world to dedicate to one city’s music. Proof that Sheffield truly has a uniquely varied and continuously prolific music scene.

You can find Bouquet of Steel at 226B South View Road, on the corner of Abbeydale Road.

Alex Fenton-Thomas

LIVE

.....

KATE TEMPEST

**8 NOVEMBER
PLUG**

I hadn't realised there were still people making hip hop like Clubs & Spades. It's a very agreeable surprise. In an age where one could be mistaken for thinking rap was all about making mumbled references to the Illuminati while promoting your own range of bespoke Cartier jewellery, it's a fine thing to hear rhymes about cheap drinks in plastic cups, or trying (and failing) to impress girls at raves. This isn't to say these lads are cuddly Daisy Age nice guys or that they don't big themselves up some, but the tales they tell are rooted firmly in the workaday experience of their native Sheffield, as are their voices. These lads don't kick ass, they kick arse.

Kate Tempest lives up to her nom-de-rhyme, blowing onto the stage in a whirlwind of energy and passion, totally caught up in the culmination of a decade spent chasing her dream, paying her dues at rap battles and poetry nights alike. It's hard to make out her intricate lyrics through the thick production, but the basics come across thanks to her sheer intensity. She's more a storyteller than a rapper in that she's rarely her own subject, and her stories give voices to the voiceless - the poor, the desperate, the failed and the failures. In that respect, she's everything I felt The Streets tried and ultimately failed to be to the British underclass experience. Where Skinner retreated behind laddish irony, Tempest leads with empathy and doesn't stop swinging.

Personally I'd have preferred to have heard a full spoken word set, but if this club-oriented experience means more kids discovering not only that girls can rhyme, but can rhyme about a world they recognise and encourage them to believe in themselves, then that's a storm worth weathering, I reckon.

Paul Raven

SHIELD PATTERNS

**12 NOVEMBER
ROCKING CHAIR**

If you've been to The Rocking Chair, you'll know they put gigs on in their jazzy basement function room, which works surprisingly well for Shield Patterns' dark, electronic sound and even darker atmospheric performance.

Support act Phoneutrian unleashes soft, ambient tunes which collide with heavy hip hop beats, conjuring up laptop/launchpad masters like Flying Lotus. The first song progresses into the second with eerie cathedral keys met by whooping bird noises, before the unexpected beat drops again. As the seamless set continues, it's easy to fall into a trance and lose all track of space and time. He finishes with a track featuring samples of echoing vocals and muffled bass that somehow manages not to dent the delicate nature of the vocals and warm sounds beneath. This basement may be close to empty, but if there is any justice, this Sheffield-based producer will be packing out larger venues in no time.

Red spotlights point at Shield Patterns, a duo of Richard Knox and Claire Brentnall, piercing the pitch-black darkness of the stage. Knox hits an electronic drum, whilst Brentnall pours out ghostly, reverbating vocals and it's as though Massive Attack and Kate Bush are performing inside a haunted tardis. Vocals are joined by boom-clap drums on 'Dust', and a new track from their album, **Contour Lines**, makes Brentnall's voice sound like she is falling down a well, yet there is a dose of optimism with Zero 7 style keys, reminiscent of their album, **Simple Things**. Like Phoneutrian, there are also Burial-esque moments, like creepy samples of a man coughing, but Shield Patterns are not afraid to strip back to simpler piano, vocals and clarinet solos for a mesmerising, sinister end to their set.

Phoebe Seymour

RACHEL SERMANNI

**16 NOVEMBER
SHAKESPEARES**

David J Roch has been performing in bands and as a solo act for over a decade now. Sadly, he announces tonight that this is likely to be the last time he plays Sheffield for the foreseeable future as he's calling it a day. It's a damn shame that such a good songwriter, and someone with an incredible voice and vocal range, hasn't experienced greater success. As you'd expect, with the ink on his second album only just drying, the set contains several newer songs, but given the circumstances, there are also some old favourites thrown in. He's not going out quietly either, and having seen David countless times over the years, this is up there with his best performances. There's even a new song, which for me is the highlight of the set. Make it a break and not a finale, eh?

Ideas on a Postcard have transformed the Bard's Bar in Shakespeares into a cosy haven, the perfect setting for Rachel Sermanni to flourish. This is the third time I've had the pleasure of seeing her live and each time has been magical. Rachel is the most exciting and talented British singer-songwriter to emerge on the folk scene since Laura Marling. As well as being in possession of a beautiful and versatile voice, she's an accomplished musician and subtle lyricist.

Tonight she is accompanied by Jen Austin on keys and Colin MacLeod on pedal steel guitar, and what a performance it is. The audience hang on her every word. It's a set of delicate and enticing songs which spring from every corner of her brain, from busking in Amsterdam to stumbling across a lonely tractor in a field. The highlight is a rendition of 'Easy Way Out' with MacLeod which left me with slightly damp eyes. The most exciting thing about Rachel Sermanni is that she just keeps getting better and tonight has been my favourite gig of the year.

Rob Aldam

LISTINGS

HOSTED BY
ALEX HEF-TEE

.....

Well, here it is then. December. The end. 2014 has gone by at a steadily increasing pace and I've got a feeling it's only going to get faster. Here's your list of six seasonal stompers to properly celebrate the final month of a splendid year.

MUNGO'S HI-FI FULL RIG & CREW

5 December | Secret Location | £6/£8/£10/£12otd

Roots celebrates multiple birthdays including the sixth year of 20Hz Soundsystem with a mammoth dub and jungle tear-out. Mungo's Hi-Fi bring their full rig and entire posse. Krak in Dub with Demolition Man, Aries and residents loosen the rivets beforehand.

HOT DIAMOND ACES

12 December | Harley | £3adv

Afrobeat/funk no-nonsense party band the Hot Diamond Aces continue to seduce Sheffield audiences with a date at The Harley. Their strong brass section and complex rhythms will fill your Friday knees and frazzled temples with weekend cheer. Support from Airwolf, Ocelus and Arnivore.

UPTOWN SATURDAY NIGHT

13 December | DAda | Free

Reputed local reggae selector Rankin AI will be spinning rare 45s down at DAda this month, backed up by residents Dee Rock and Zeeni. No shit Christmas jumpers.

TREMBLING BELLS & MIKE HERON

15 December | Victoria Hall Methodist Church | £12

Sheffield Food Collective and I Thought I Heard A Sound team up for this special gig at the Victoria Hall. Mike Heron of the Incredible String Band joins Trembling Bells to perform original tracks and ISB classics. Support from Big Eyes Family Players. All proceeds to Sheffield food banks.

TANTZ

20 December | Night Kitchen Basement | £7/£8

Presenting one of the tightest, rowdiest, stomping, jumping, ancestral guilt-ridden klezmer bands this side of the Black Sea. "Prepare to dance until it nearly does you in," proclaims their website. Supported by Pangaea Party Crew and Simmadown DJs.

OFFMENUT/LSS/ROOTS/ 20HZ NYE SPECTACULAR

31 December | Night Kitchen | TBA

Four Sheffield crews at the top of their game repeat last year's all-in-one NYE celebration of the beginning and end. Heavy duty headliners are being kept under wraps. Phat-world, Squire of Gothos, Akid, Shorty, Reuben G and Skatz will unveil them in style.



ARCA

XEN
Mute Records

Delicate electronica, laced with a tingling anticipation, **Xen** is an album of short, snappy and beautiful moments. The experience throws us directly into the storm with the spicy, pretty but harsh ‘Now You Know’. Like brightly coloured clothes, the opener is set to impress and extrovertly introduces the feel of what is inside.

Excitingly moody leaps from pulsing melodic rhythms to sheer banging noise really make this album something to explore. Because of its choppy nature, it’s difficult to memorise and become familiar with, but I like this. Albums can become overheard and this one doesn’t take that risk. The creative palette on offer is one of a true composer.

Riffs that sound like a dreamy Vangelis broken down with modern loop scoring help something that began way back in the 20th century extend from its roots, split in the trunk and branch out into a lush organism. Each piece of musical time is used to its potential, and missing beats and purposeful mistiming launch the listener into a realm of drama. Lyrics need not apply.

Aquamarine scenes of underwater orchestras come to mind as the tranquil and meandering ‘Failed’ creates a pause in the frantic energy and drive. Swelling from this point, melody takes a forward seat. Movements of nicely mixed space-age keys glide across the surface of beats in ‘Thievery’, the track which accompanies a sensual and evocative video as the first single. An element of childish stealth and secrets captivates the mood of Xen - a passion for exotic flow and drama, a sprinkle of heat, but most of all a solid understanding of what makes every second tick.

Rowan Blair Colver



BELL HAGG ORKESTAR

BELL HAGG ORKESTAR
Self released

Some bands make music to nod your head to, others make music to bop along to, and some make music that forces you to dance like you’ve had 12 drinks too many, ricocheting around the room, spinning wildly and looking in disbelief as your legs kick and skip in moves you never knew you had. Bell Hagg Orkestar’s tunes have some sort of mystical Eastern magic attached to them. You can’t help but dance recklessly.

Right out of the gate, the album throws you into a world of squealing violins and blaring brass and doesn’t really ever stop the chaos. ‘Killer Hippy’ manages to descend (or ascend, depending on your opinion) rapidly from vaguely understandable lyrics about dangerous women to Balkan wails and statements of things “coming atcha like William Shatner”. Yet this unbridled madness seems to be the core of the band. Simply put: make noise, have fun.

It’s a careful line to tread. Sometimes the blaring horns become a little too much, but most times the band seems to understand this and reels in the noise a little for a slower bridge before letting it all cascade out again. The whole affair feels much like a fever dream covered in Turkish rugs and baklava. Sometimes a little too much to handle, but once you get into the spirit of things you can’t help but wail along and make abstract movements with your arms.

For anyone tired of the usual indie pop doing the rounds, Bell Hagg Orkestar are a welcome change - refreshing madness, fun lyrics and an eclectic mash of instruments and sounds from across the world. Muzak to my ears.

Alex Adams

The next Bell Hagg gig will happen at Shakespeares on 7 February (doors 8.30pm).



EYESHUTTIGHT

RESONANCE
Hungry Bear Records

Eyeshutight are the vibrant jazz trio who, after the acclaim of their first two albums **Evolution** and **The Thaw**, return this year with **Resonance**, their capricious and often sublime record. Headed by double-bassist Paul Baxter, the three-piece also includes Johnny Tomlinson on piano and Kristoffer Wright on drums.

Akin to the style and sound of other modern jazz outfits like The Neil Cowley Trio, the album darts from tight, erratic jams to sudden periods of languid and reflective musicianship, as co-ordinated as they seem improvised. Ideas build and fall away in quick succession, with heavily syncopated rhythms from Wright and Tomlinson’s virtuosic noodling. Quick shifts in time signature, tempo and groove characterise the bulk of the album, best exemplified on ‘Hit & Hope’, which contrasts playful and spiky phrases with smooth, melodic passages.

Though firmly rooted in the contemporary jazz mould, outside influences can be heard in abundance on Resonance. Once through the opening 90 seconds of the album, in which increasingly warped robotic voices quote the dictionary entry for the word ‘resonance’, a solid hip hop beat carries the album into fruition. Elsewhere, on ‘The Precipice’, we get a taste of what sounds like a nod to drum and bass, overlaid with tense, offbeat pulses from Baxter and Tomlinson.

The highlights of the album come when the trio gets more introspective, which is not to take away from the sheer electricity they are capable of delivering (even more impressive live, I might add). But tracks like ‘T&C’ and ‘Transition’ demonstrate the calibre of atmospheric, brooding and plainly beautiful music Eyeshutight are capable of producing together.

Aidan Daly



PIXIES

DOOLITTLE 25
4AD

Doolittle had been out for a year before my friend crammed a pair of headphones over my ears and played me ‘Debaser’. I’d have been 13, the age when you start trying to construct your identity through the things you consume. As Black Francis and friends clattered through the musical equivalent of what stage actors refer to as ‘chewing the furniture’, I knew I’d found something to call my own. Bright, ragged pop that flip-flopped to sub-punk shouts and scrapes and back again; crazed, unpredictable, wilfully weird. Music had never surprised me before. The lyrics sounded like nonsense, like secret messages from the adult world. My friend and I would nod seriously at each other over the skewed poetry of ‘Monkey Gone To Heaven’, certain it was written just for us. Within six months, we’d both bought cheap guitars. Then **Nevermind** dropped in 1991 and that was that.

If Pixies sound unexceptional today, it’s a mark of their disproportionate influence on all that followed them. And if my reminiscence seems self-indulgent, then it’s of a piece with anniversary re-release albums, which are aimed precisely at ageing nostalgics like me. If the kids want to check out Pixies, they’ll just go straight to the hits on YouTube. You have to have argued long and late in dingy pubs about a record to want to compare the demos to the album cuts, to dig through the second-tier stuff that came out on the flip-side of the big singles.

And it’s still a pleasure, even though it increasingly feels like my childhood is being museum-ified and sold to me a second time, remastered and sealed in digital amber. But that’s the fate of all culture, in the end - to become canon or to become obscure. For me, Pixies will always be both.

Paul Raven



GRAVENHURST

OFFERINGS FROM THE SOUTH-WEST

.....

There have been birthdays aplenty at Warp Records this year. Having just celebrated 25 years as a label, this month marks ten years with Nick Talbot and his musical endeavour Gravenhurst on their team. To celebrate a decade of service, Gravenhurst has announced a UK and European tour playing the first record released on Warp, Flashlight Seasons, in full. But the fun doesn't stop there. The tour accompanies the reissue of Flashlight Seasons and Black Holes In The Sand, along with an additional new album of unreleased material, Offerings: Lost Songs 2000-2004.

All three albums will be pressed on vinyl, accompanied by digital downloads and essays by the musician and self-confessed writing fanatic, which give even more of a personal touch to an intimate release. Already half way across Europe, preparing to kick off the tour in Vienna, we stole a quick chat with Nick to find out a little more of the story.

Where does your story with Warp begin?

My very first album called **Internal Travels**, which most people don't own - that came out on a Bristol label called Mobstar and an American label called Red Square. I sort of

recorded it myself, and that got a little bit of attention. I set up Silent Age Record which was just a nano-label, a tiny thing. It was like a cassette label is now, where you're making 50 copies of something, but we were just burning CD-Rs and making the packaging really nice. It was the sort of umbrella organisation for me to put out some of my music and also some other music that was happening in Bristol that I thought needed to be heard. It was almost like a letter header. If you have headed note paper people take you seriously. That's how it was back then. The internet had no way become as important in terms of promoting your music as it is now. It was a totally different game.

Bear with me. I will answer your question.

On Silent Age, a friend of mine, James Brewster, made electronic music under the name Mole Harness. What we did is we made the stuff and we didn't send it to labels - we sent it to DJs and magazines and zines and websites. James' first Mole Harvest CD was sent to Mixing It, which was a show on Radio 3 back then. They kept playing James' EP and they talked about Silent Age Records. A guy called Stuart Souter, who has become a good friend of mine - he was listening to that and he was scouting for Warp. He heard James' stuff and absolutely loved it, and wanted to hear more from the label. So I sent Flashlight Seasons, which I'd just finished recording and he said, "I want to get you onto Warp. I want to get Warp to sign you." And he did. He said a very sweet thing which I wish was true. He said to Steve at Warp, "You have to sign this guy. It's

were some on there that were just guitar and vocals, like the track 'The Citizen'. It was a song that I wrote for the band that I had before I started doing Gravenhurst. I had a band called Assembly. Probably about half of what's on Offerings, I didn't remember recording. We decided it all had to be from that era. There are loads more tracks so there will be another album of unreleased material, definitely.

Alongside the music and the songwriting, you somehow find the time to dabble in journalism. Is that something that continues to be important to you?

I've been doing that on and off for years. I was doing more of it back when Venue magazine was going. It was a listing magazine with a very high standard of journalism and I wrote for that. Writing is something I really need. With music you have to write it, arrange it, produce it, record it and then you have to gig it and release it, but writing you just need a pencil and something to write on. I love that simplicity. I needed something that was a purely intellectual endeavour, because music is creative but it's very different. The kind of writing that I do... I guess it just feeds a different part of my brain.

Was it important to you that the re-release went onto vinyl and what's your opinion on the resurgence of the medium?

Yeah, they had to go on vinyl. My reading of it - generations growing up can listen to their MP3s and maybe when they get to university they see this vinyl and they look at it and they think, 'This looks beautiful,' and they hear it and think, 'This

“PEOPLE - PARTICULARLY WHEN THEY DO WELL - THINK THAT ALL OF IT IS BECAUSE OF THEIR OWN GENIUS”

the closest thing you'll get to an English Elliott Smith”.

The big irony is that it wasn't my record that got played. It goes to show how randomness and chance play a big part in all of this, because people - particularly when they do well - they think that all of it is because of their own genius and talent, but there is always incredible randomness. Stuart could have gone to the cinema that night and if that was the case, this could all not be happening. I'm very aware of that.

Was it your idea to celebrate your tenth anniversary with the label?

I can't remember what happened first, but me and my manager, Michelle, were aware that ten years was about to come up and we knew that these records were hard to find, particularly on vinyl. The idea of playing the album in full live - that came first. We decided the albums needed to be re-released alongside that, so we took that to Warp, and Warp had just created the role of archives and special projects. A guy called Matthew Jones joined the team to look after the back catalogue. We got on really well and he's been really enthusiastic about it. It all sort of fell into place at the right time.

Did you always intend to use the material on Offerings?

All of the albums have got essays inside and the one for Offerings is quite a long one, so I explain all of this in the lino. I didn't know that any of this stuff existed. I mean, I don't remember recording any demos for Flashlight Seasons. I don't tend to record demos because what starts off as a demo can end up being the normal version. I went through an old hard drive and found this folder for 'Flashlight Demos' and there

sounds awesome'. People grow up listening on demand. The whole thing changed from owning music to basically renting it. Someone who has only grown up listening to their iPod - they see vinyl and they're blown away. Each generation is going to spawn an army of vinyl fanatics. It's gonna happen every time. That's the way I see it.

Tasha Franek

gravenhurstmusic.com

HEADSUP

BAD TASTE RECORDS

.....

Sheffield-born Bad Taste Records is five years old this year. Originally started by Trellion and Darkstorm as a means to release their own music, the label has become known for consistently solid releases. Their roster is a pick 'n' mix of hip hop and electronic outputs, from the wavy sounds of Trellion and Sniff to the genre-defying Walter Ego. You don't just get into one Bad Taste artist. Co-founder Abdullah Al-wali explains.

For those unfamiliar with Bad Taste, could you let us know how it all started and what the label is all about?

Bad Taste Records was set up in 2009 by Trellion and myself to release our own music as well as our friends' music. We knew none of that shit would see the light of day unless we set up our own label, so the DIY route was the most natural one. The name comes from a reference to the classic Peter Jackson film and it's also tongue in cheek - the music we dig and release doesn't have commercial value, so the Average Joe would deem us as having bad taste.

Have you exceeded the expectations you had for the label when starting up five years ago?

Definitely. I never thought that we'd last this long or the label would evolve in the way it has, but I'm proud of our roster and what we've achieved so far without any financial backing or a proper plan. We've been fortunate enough to meet some very talented producers along the way - Walter Ego, Timbah, Affelaye and Tony Quattro helped us gain international fans that support us and allow us to carry on the label. We've almost sold out of the Trellion & Sniff **North Luna** vinyl we pressed last year as they've finally started to gain the recognition they deserve, so hopefully things will carry on rolling in the right direction and we'll be pressing more wax in 2015.

The music you're putting out seems to be dividable into two main categories: hip hop and electronic. Was this always the intention?

From day one I always wanted the label to be as eclectic as my own taste. I've never only listened to one genre of music. Variety keeps things interesting. Bad Taste definitely has a particular vibe, so if it's a hip hop release or a garage release, there's a certain style you can expect from us. So for me, they're not divided. They live harmoniously together. As long as we retain a level of quality you'd expect from the label, if we put something out that isn't the style of music you like, hopefully the next release will be.

Trellion, Sniff and Rawkid have been working together quite a lot recently. Is there anything in the works there?

Yes! Rawkid has a mixtape ready that features a load of beats

by Trellion and Sniff, as well as guest verse from them. Hopefully it'll be available by the time this goes to print. If not we'll put it out early next year. Trust me - all three of them have some really good shit on the way in 2015.

What has been your favourite moment in the five years of Bad Taste?

It's hard to pinpoint one favourite moment, but an obvious choice would be when we first started working with Walter Ego and teamed him up with K Dot and Coco. We had no idea how much 'Calm Down' would go off at the time, but it was a step up for us. It got us our first bit of radio play on Radio 1 and we met a lot of good people we still work with to this day through that track.

What can we expect in the next five years? Anything we should keep an eye out for?

Lots more music, more gigs and hopefully developing a much more immersive live show than we have done in the past. We'll be at SXSW in Texas next year for the first time. I don't want to reveal too much right now, but the next couple of releases on the label are from Trellion and our new signing, Itoa.

George Springthorpe



badtasterecords.co.uk
soundcloud.com/badtasterecords



www.jazzatthelascar.com

Doors 8.30pm
Music starts 9pm

Every Wednesday The Lescar is home to the best weekly jazz night in Sheffield featuring a diverse range of music from local, regional and national touring artists.

10th Dec Duncan Eagles £6

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7th Jan Nicola Farnon Trio £5

14th Jan Stuart McCallum & Mike Walker £5

21st Jan Last Summers Tealights £5

28th Jan Garry Jackson, Matthew Bourne, Sam Hobbs £5

For full listings, please visit the website
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Advance tickets: available at Porter Brook Gallery (Sheffield Music Shop)
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FILMREEL

TACTILE THOUGHTS

.....

If you're a parent, you worry. And for the rest of your life, apparently. If, like me, you're a father working in the visual arts, the digital age poses conflicting questions, for which definite answers are few and far between. But there is an issue that has been recently formulated in my mind. This is my attempt at some sort of answer.

1.0. VOYEURISM

To the discomfort of some, my films tend to emphasise the voyeuristic nature of Cinema. It's not just a matter of seeking complicity with the viewer. If I had to put it figuratively, it's like the film slows down where it is and takes a good look at itself. In a world where the viewer mostly seeks the illusion of reality on screen, this is bound to alienate. An audience's engagement is a fragile thing and in the eyes of many I'm already stretching it thin. But one fundamental truth remains - no art form should remain complacent with what became established as its primary function.

Enter the dirty word 'entertainment' and its bastard child - 3D. Bringing the illusion of that third dimension to the foreground is a gimmick that makes children of us all. I don't care if renowned filmmakers like Martin Scorsese, Wim Wenders or Jean Luc Godard have recently had a go at making feature-length films in 3D. Even if their personal reasons for doing so can make for interesting trivia, the true magic of Cinema resides in placing the intangible before our gaze and making it matter, deep inside each of us. 3D is designed to function as an immediate satisfaction that is merely sensorial - steroids for the senses, which tease a non-existent interactivity, but that nonetheless are detrimental to imagination and curiosity.

One could argue that this is a reflection of the era we're living in. Instant gratification through digital accessibility. The ever-growing interactivity of video games. Technology made tactile with immediate responses on touchscreens. All a few taps of the index finger away. And the much demonised - but surely dangerous playground that is - the Internet, offering the ability to share so much and experience so little.

My five year old son is growing into this self-consuming world - already fixated on Minecraft, which does wonders for his spatial awareness, but often surprised he can't pause just about anything, anywhere. Voyeurism is still going strong, but it has transmuted itself into a playfulness that removes vast layers of depth from the imagination. It's not that children and teenagers of today are genetically lacking something my generation

thrived on. It's the fact that fantasy appears before their eyes on demand, that the healthy and truly creative exercise of feeding the mind through the gaze, with greater physical detachment, is no more.

2.0. TO BE STREAMED

Streaming, the epic feature-length horror project I'm developing for release in 2016, is an ode to the spiritual death of voyeurism. It's a futuristic film that encompasses all of the above concerns and more. Yet to make it current it needs to be brutal, horrific and explicit - all ingredients to which we've been desensitised in the shape of beheadings gone viral, of religious-motivated atrocities made easily replaceable on newsfeeds, of photo leaks exposing celebrities as weary, vulnerable and imperfect, like anyone else.

Streaming also taps into child abuse and a haunting tradition of impunity, which is defined by the diplomatic immunity of faceless perpetrators and something made unspoken in my country of origin. The film places it in parallel with a digital generation's common inability to be aware of the manipulation they're suffering.

3.0. CINEMA AS MEMORY

The crucial aspect of Streaming is embodied in its central character. Phalanx is a man turned omniscient conscience, whose ulterior motives remain a mystery. He's the piece of software few know the name of, the necessary evil for a larger structure to function, and he's also presented as someone who lives simultaneously in the past, present and future.

A cinematic experience lived exclusively through the gaze - feeding into our 'need to look at' - becomes a memory. It imprints itself onto our subjective perception. My view is that this is currently being more than challenged. It's being corrupted by technological devices that have nothing to do with the art itself. The actual fabric of an art form is being tampered with, and generations are being born into it with the innate assumption that Cinema is there to serve them.

João Paulo Simões

streamingthemovie.blogspot.co.uk



Hugo (2011)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

MIAMI CONNECTION

WOO-SANG PARK, HONG KONG/USA, 1987

FRIDAY 5 DECEMBER | 7:30PM | FILM UNIT | £2.50

In this so-bad-it's-almost-good action flick, martial arts rock band, Dragon Sound, manage to perform the odd song whilst dealing aggressively and bloodily with the seedy underbelly of cocaine-dealing gangsters and motorcycle ninjas out to take over their turf. At least that's how I remember it. An 80s martial arts cheese fest.

UP YOURS XMAS!

SUNDAY 14 DECEMBER | 5:20PM & 8PM

OLD WOOLWORTH'S, THE MOOR | £6/£10

This Up Yours Xmas! offering presents a coming-of-age double bill: kicking off with **We Are The Best!**, a contemporary Swedish drama about three counterculture grrrls, after a break - with a bar and more - it tops off the evening with **Ladies and Gentlemen, The Fabulous Stains**, a 1980s US tale of a ranting punkette, featuring a young Ray Winstone and members of the Sex Pistols and The Clash.

SHORT FILMS AT #9

MONDAY 15 DECEMBER | 7PM | CAFÉ #9 | FREE

Enjoy a few romantic shorts and acerbic animations at Café #9 around the themes of coffee, winter time and relationships. You might learn a few words of Swedish, French or Korean this month. The cafe will be open till 9pm or later, so there'll be ample opportunity to warm your hands as well as your soul.

BEST OF 2014

27-30 DECEMBER | SHOWROOM | £8.10

The good Showroom folk have done the hard work for you this year by handpicking the Best of 2014, presented across four days between Christmas and New Year, featuring **The Lunchbox**, **Ida**, **Under The Skin**, **Boyhood** and **Pride**.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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MIRAGE E-CIGARETTES

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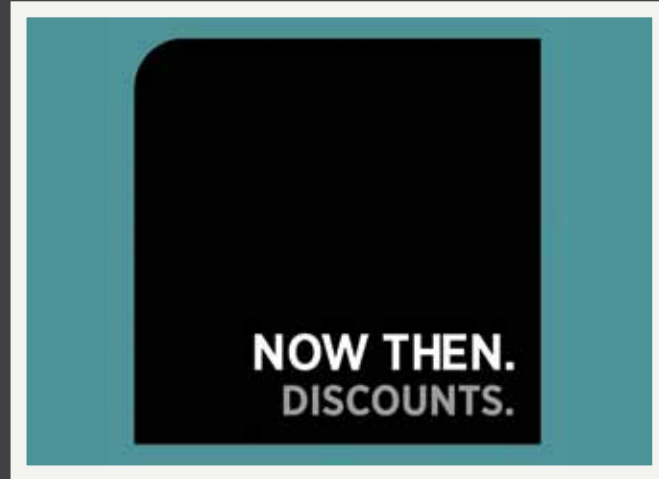
We've all seen those sexualised e-cig ads on TV, a cross between a Carry On film and those rude channels at the end of your TV Guide, but the bad reputation of the industry can't distract from the positives.

With an estimated 2.1 million people in Britain smoking e-cigarettes, it's a booming industry and it's always good to see independent businesses do well, especially when it's in our neck of the woods.

Mirage started back in 2008 in our very own Sheffield and has come on leaps and bounds since then, with shops opening all over the place. Unlike some companies, Mirage comply with all purity and safety requirements and have more recently been calling for regulatory standards like emission testing. Despite their name, there is no illusion about what you're buying.

Mirage have even started a Made in Sheffield range of e-liquids, manufactured in the city in their custom built clean room laboratory. Not only are they promoting the city they started in, but their shops feature artwork from Kid Acne, so championing local artists is something we have in common.

What's more, with the Now Then Discounts App, if you pop into any of their Sheffield stores you can get 10% off any purchase over £15. If you're a smoker yourself, or want to entice a loved one into a certain new year's resolution, maybe it's time to see what all the fuss is about.



NOW THEN DISCOUNTS APP

NOWTHENMAGAZINE.COM/DISCOUNTS

Ah Christmas. 'Tis the season to frantically buy gifts for everyone and have a nervous gift giving breakdown. But worry not. We have a little tool that will relieve that wrapping paper monstrosity.

The Now Then app has been up and running for three months now and is available for free on Apple and Android devices, so get it downloaded and join the other 2,500 users. With over 120 featured traders who are all independent and local, we daresay Christmas is sorted.

Christmas cards are a good place to start, and if you're in Nether Edge, Wickwire has got you covered. Just flash them the app and the price of five Christmas cards becomes four. Not bad. Beeches of Walkley, the fine butchers/supermarket on South Road, are also offering a cracking deal - £5 off a £40 shop. Perfect for your pigs in blankets and that awkward relative who doesn't like turkey.

The Milestone are giving two courses for £14 or three for a mere £2.50 extra, with a complementary glass of wine or local ale. Connoisseurs will love the exclusive offer from Le Bon Vin, giving reduced rates on multiple bottles of wine to ensure supplies are fully stocked for a Christmas tippie. What's missing? Ah yes, cheese. Luckily S&J's Pantry in the Moor Market has an expanded range, and you can get 10-15% off with the app.

There's something on there for everybody, so stop being a grinch, help your local businesses and buy an original gift for that special someone. Have an independent festive season.

ROCO

THEROCO.ORG

Fancy putting something back into the community this Christmas? Then it's well worth placing your money into shares for The Roco, an ambitious project on Glossop Road that will see them open up new spaces to cater for creative types across the city, combining arts, businesses, design, small manufacturing, retail and nightlife, all under one roof.

Being only £35,000 away from their fundraising target, and it being the season of giving, there's no better time to invest. By doing so you're helping shape the city we all know and love with the creation of a new cultural asset that is co-operatively owned. Now that'll put you on Santa's nice list.

GROUNDLED COFFEE

GROUNDLED-COFFEE.CO.UK

Grounded Coffee have cause for celebration, and since it's nearly Christmas we thought we'd help them get the word out. Not only has their original shop in Meadowhall appointed a new manager, but their new shop on Chapel Walk is flourishing. With a combined team of ten staff members, this is a real success story for independent trade.

For those of you yet to visit Grounded, they aim to bring the best selection of coffees and teas from all four corners of the globe, with over 30 flavours to choose from. You can also use the Now Then Discounts app and pick up any medium hot drink and a large pouch of coffee for just £5. Boom.

HARRISONS

LEADMILL, 27 DECEMBER

Good deeds at the Leadmill this month with the much-loved Harrisons returning to the stage on 27 December in aid of Sheffield Mind and the Sheffield Hallam ICU. Harrisons formed in 2003 in Hillsborough and rose to prominence in the mid noughties alongside the Arctic Monkeys and Milburn. Following their split in 2008, this is a final farewell show done proper for the fans.

The gig is being put on in memory of a number of much-loved local musicians who have passed away this year. Show your support this Christmas for the aforementioned good causes and get down to the Leadmill the day after Boxing Day.

BIRDHOUSE TEA COMPANY

7B NETHER EDGE ROAD
BIRDHOUSETEACOMPANY.COM

This is the perfect opportunity to put in a joke about us English and our love of tea, but you just can't beat a good brew. That's why it's worth checking out Birdhouse Tea Company, a family-run business new to Nether Edge.

Bringing with them award-winning teas, Sheffield inspired tastes and tea-infused fusions, it's worth a look in. So when you're curled up warm watching chestnuts roasting on an open fire - or however you intend to spend this bloody cold winter surrounded by tinsel and other tat - keep in mind that it's not complete without a good tea in hand.

BANNERDALE OSTEOPATHS

BANNERDALEOSTEOPATHS.COM

Steven at Bannerdale Osteopaths tells us that the human head is over 8% of a person's body weight, and that as you leans over your phone or tablet, every inch forward from neutral effectively doubles the weight of your head. Aside from a collection of well-meaning quips, we're impressed. Located at 5 Machon Bank Road in Nether Edge, Bannerdale Osteopaths are offering 50% off for first-time patients using the Now Then Discounts app, as well as gift vouchers on their website. They could help you with a variety of ailments, including back and neck pain, headaches, sciatica, elbow, hip, knee and ankle issues, with a range of treatments including osteopathy, hypnotherapy, reflexology and Indian head massage. Improve yourself this New Year.

CHARLOTTE NEWTON PHOTOGRAPHSBYCHARLOTTENEWTON.COM

The key to Christmas present success is buying unique gifts that don't look like they've come off a factory line. We are fortunate to have many options in this city, one of which is photographs by Charlotte Newton. Charlotte's work combines a Pop Art sentiment with shots of some of the city's most recognisable locations and landmarks.

Her prints and totebags are affordable and are stocked all over the city, from Bird's Yard on Chapel Walk to Porter Brook Deli, Record Collector, Books on the Park and The Famous Sheffield Shop. Or you can buy one directly from Charlotte's stall on Fargate, opposite the Orchard Square entrance, 5-24 December, 10am-5pm.

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 MILTON ST SHEFFIELD S1 4JU

MON 1ST DEC - £5 ADV - 6.30PM *#
LACROTA
 + CRUEL HUMANITY
 + FORNEUS
 + SUBORBITAL LOBOTOMY

TUE 2ND DEC - £20 ADV - 7PM *
MAGNUM
 + LIBERTY LIES

THU 4TH DEC - £7 ADV - 7PM *
THE XCERTS
 + KAGOULE

FRI 5TH DEC - £14 ADV - 7PM *#
JOHN GARCIA
 + STEAK
 + KOMATSU

SAT 6TH DEC - £18 ADV - 12.30PM *#
WINTER ROCKS FESTIVAL
THE ANSWER
 HEAVEN'S BASEMENT
 BLACK SPIDERS, EUREKA MACHINES
 I AM GIANT, ZODIAC 'N' BLACK
 STONEWALL NOISE ORCHESTRA
 AARON KEYLOCK BAND, GOAT LEAF
 RIVAL STATE, THE VERALS,
 RED JESTER, THE BLACK HANDS
 PERFECT CRIMES, REGULUS
 COYOTE MAD SEEDS

SUN 7TH DEC - £6 ADV - 6.30PM *
DEMORALISER /
THE HELL
 + THE YEARS BETWEEN DECADES
 + STORY

TUE 9TH DEC - £12.50 ADV - 7PM *
ERIC MARTIN
 + SIMON KAVIANI
 + GOTTERI ACOUSTIC

THU 11TH DEC - £20 ADV - 7PM *
JOE ELLIOTT'S
DOWN 'N' OUTZ
 + VEGA

FRI 12TH DEC - £5 ADV - 6.30PM *#
BLEATING
APOCALYPSE
 + SUPPORT

SAT 13TH DEC - £10 ADV - 6.30PM *#
THE BUSINESS
 + RESISTANCE 77
 + THE SOUR BLISTERS
 + SEPTIC PSYCHOS

MON 15TH DEC - £5 ADV - 6.30PM *#
XXX GIRLS
 + THE RUBBER SOUND EXPERIMENT
 + DROP DEAD ANGUS

TUE 16TH DEC - £10 ADV - 7PM *
CHINA DRUM
 + GILMORE TRAIL

THU 18TH DEC - £10 ADV - 7PM *
BRUTALITY
WILL PREVAIL
 + POLAR
 + WARCHARGE

FRI 19TH DEC - £6 ADV - 6.30PM *#
ALLUSONDRUGS
 + OUR SAVING DAY
 + NO MORE NOSTALGIA
 + BACK TO VERONA
 + SECONDS APART

SAT 20TH DEC - £5 ADV - 6.30PM *#
FLIP THE PYRAMID
 + STEEL TREES
 + SIX NEEDLES
 + MAD FOXES

SUN 25TH JAN - £12.50 ADV - 7PM *
SOLSTAFIR
 + SUPPORT

TUE 27TH JAN - £7 ADV - 7PM *
MOOSE BLOOD
 + SUPPORT

FRI 30TH JAN - £5 ADV - 6.30PM *#
ACODA
 + SUPPORT

COMING SOON

31/01 - SILVERJET
 04/02 - WOLF
 10/02 - JETTBLACK
 13/02 - FEARLESS
 VAMPIRE KILLERS
 20/02 - CONAN
 27/02 - INGESTED
 28/02 - WE ARE CARNIVORES
 07/03 - THE QEMISTS
 16/03 - TRAGEDY
 30/03 - JON GOMM
 03/04 - RESISTANZ FESTIVAL
 02/05 - FESTIVILE
 09/05 - CHELSEA

XMAS & NEW YEAR OPENING

17/12 - XMAS SKOOL DISCO
 18/12 - XMAS DROP
 20/12 - XMAS SATELLITE I
 MYSTERY MACHINE
 22/12 - XMAS ODOBALL
 26/12 - BOXING DAY DROP
 27/12 - NEW YEARS SATELLITE I
 MYSTERY MACHINE
 29/12 - NEW YEARS ODOBALL
 31/12 - CORP NEW YEARS EVE
 02/01 - FIRST DROP OF 2015

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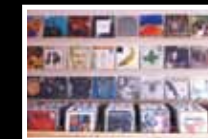
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 LSS
 GENERAL LEVY | ABA SHANTI

20.12.14
 CONCRETE JUNGLE & SIMMADOWN
 TANTZ (LIVE)

26.12.14
 HOME FROM HOME
 REUBEN G | MATTY GARBER

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 ROOTS | LSS | OFF ME NUT

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FRI 19TH DEC
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STOP DROP ROBOT
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 CLUSTERFUNK

SAT 20TH DEC
THE WIRED +
THE TIME SELLERS
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HUDSON TAYLOR
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SAT 14TH FEB @ THE ROCKING CHAIR
BOXED IN

SUN 15 FEB
KING CHARLES

SAT 28TH FEB
CHARLI XCX

SUN 29TH MAR
FUTURE ISLANDS





THE LEADMILL

TEMPLES

04 DECEMBER :: £12.00

INSPIRAL CARPETS

06 DECEMBER :: £17.50

PARKA

07 DECEMBER :: £7.00

GOGOL BORDELLO

12 DECEMBER :: £19.50 :: THIS SHOW IS AT THE O2 ACADEMY SHEFFIELD

RIVAL SONS

13 DECEMBER :: £15.00

ELF - THE MOVIE

CHRISTMAS MOVIE SPECIAL
15 DECEMBER :: £6.00

HARRISONS

27 DECEMBER :: £5.00

PEACE

30 JANUARY :: SOLD OUT :: THIS SHOW IS AT THE QUEENS SOCIAL CLUB

PEACE

- EXTRA DATE ADDED
31 JANUARY :: £12.50 :: THIS SHOW IS AT THE QUEENS SOCIAL CLUB

BEAR CHEST

31 JANUARY :: £5.00

HAYSEED DIXIE

02 FEBRUARY :: £15.00

BLACK RIVERS

09 FEBRUARY :: £10.00

SCOTT BRADLEE & POSTMODERN JUKEBOX

13 FEBRUARY :: £17.50

PRIDES

14 FEBRUARY :: £8.00

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PALMA VIOLETS, FAT WHITE FAMILY, THE AMAZING SNAKEHEADS & SLAVES
19 FEBRUARY :: £15.50

JUNGLE

27 FEBRUARY :: £15.00

SLOW CLUB

28 FEBRUARY :: £12.50 :: THIS SHOW IS AT THE QUEENS SOCIAL CLUB

THE WOMBATS

11 APRIL :: SOLD OUT

JAMES BAY

15 APRIL :: £13.50

PUBLIC SERVICE BROADCASTING

26 APRIL :: £17.50 :: THIS SHOW IS AT THE FOUNDRY

SKINNY LISTER

30 APRIL :: £9.00

FROM THE JAM

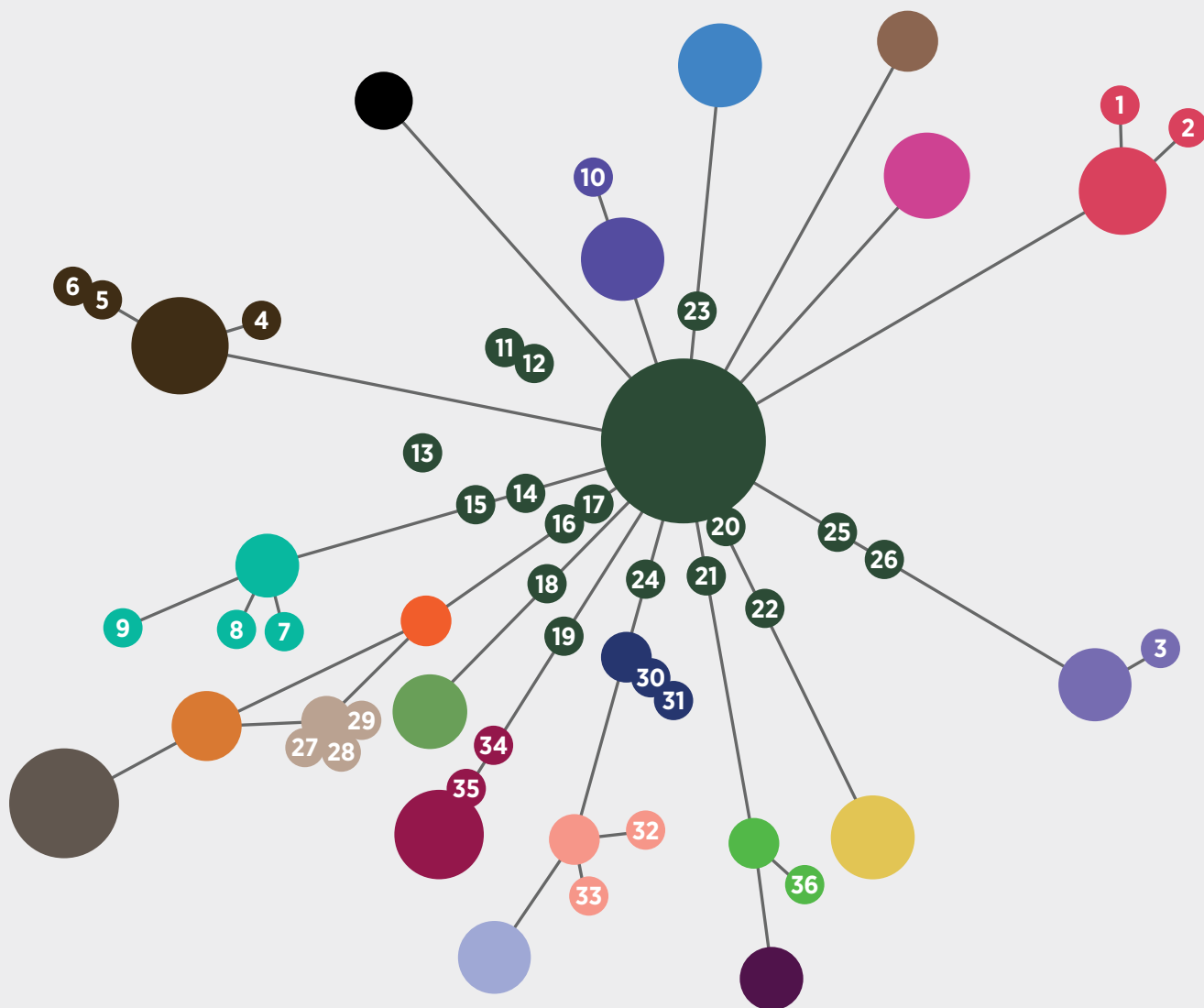
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16. RARE AND RACY
17. FORUM
18. DEVONSHIRE CAT
19. CORPORATION
20. THE SHOWROOM

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22. PLUG
23. MIRAGE
24. GOLDEN HARVEST
25. GROUNDED COFFEE
26. DETONATE

● 27. JAZZ AT THE LESCAR
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33. THE BROADFIELD

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35. BANNERDALE
OSTEOPATHS

● 36. MIRAGE